

# camera lucida

presented by the uc san diego department of music  
in partnership with the san diego symphony  
sponsored by the sam b ersan chamber music fund

monday, may seventh  
two thousand and twelve

camera lucida  
upcoming concerts:

**June 11, 2012 - Myriad Trio**

Flutist Demarre McGill, violist Che-Yen Chen, and harpist Julie Smith perform a program of intimate chamber music that includes the world premiere a new work commissioned for the Myriad Trio by composer Jeremy Cavaterra.

for more information:

<http://www.sandiegosymphony.org/concertcalendar/cameralucida.aspx>

tonight's concert will be broadcast on may 18 at 8pm on kpbs 89.5fm and streaming at [www.kpbs.org](http://www.kpbs.org)

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Dear Musical Friends!

We are always returning to Beethoven; there seems to be no getting away from him. Given the saturation, it seems odd that we would be excited to dwell on him for an entire evening. But while it sounds like a cliché, it is simply true that the fascination is inexhaustible.

An early work such as the Piano Quartet Opus 16 reflects a certain kind of ambition, a drive on the part of the young composer to make his mark in the competitive and profitable world of the Viennese aristocracy, to shine amongst their dazzling entertainments and courtly pleasures. But by the late period we almost have the impression of an opposing ambition: a desire to shock and baffle. The ingratiating gesture turns to an affront. What must the dedicatee of Opus 131 have thought of this behemoth, this utterly unwieldy and willfully dense labyrinth, when he heard, if indeed he ever did hear, a performance of it? How would its vehemence, its unrelenting length, its strange textures, its convoluted form, have been received?

This is where the saturation works against us. It is very hard to imagine the initial effect of works like these, now that they have been completely absorbed by mainstream culture. Our hope is that a live performance, and our one-time, now-or-never engagement with the work, might re-enact something of the extraordinary quality of confrontation that infuses the work.

There is another way of looking at a piece like Opus 131. The late works of Beethoven might be some of the first works of the modern era created without regard for an audience - meant neither to shock nor to ingratiate. We have the sense of a composer retreating into sickness, deafness and depression, yet compulsively, tirelessly spinning out a private world of notes on paper. And notes of such elaborateness and fancy, of an almost incomprehensible beauty. Incomprehensible in mode and technique - how did he do that? - but also in affect, in the probing of emotions that defy categorization. While other works from the late period seem collage-like, a dizzying amalgam of apparently unrelated expressive states, Opus 131 presents a series of seven tableaux, each one in and of itself remarkably consistent in emotive content. The sequence, without interruption, of these seven microcosms must be considered one of the most unique three-quarters-of-an-hour in music history.

Opus 102 presents a different Beethoven; its lambent sounds frame wit, humor, tenderness and timelessness on a deceptively compressed time scale. The otherworldly can be entered, and exited again, in the space of a few bars.

This is what we hope for a concert to be, a trap door into an infinite space. The moment is unrepeatable and unfixed; sounds resonate, and fade into silence. Our season is coming to its end, and we thank you for sharing your listening, your concentration, your presence in the ongoing conversation, from concert to concert. We hear you listening! In fact, we are all listening together, as performers and audience members alike. We thank Sam Ersan for yet another thrilling season, as we are working apace to prepare the next season, which will commence on October 1 of this year. And we remind you of the upcoming finale with our friends, the Myriad Trio, on June 11, here in this concert hall.

May the sounds linger in our imaginations until the next time!

Charles Curtis, Artistic Director

**Sonata for Piano and Cello in C major, Op. 102 No. 1 (1815)**

Ludwig van Beethoven  
(1770-1827)

I. Andante; Allegro vivace

II. Adagio; Tempo d'Andante; Allegro vivace

**Piano Quartet in E-flat major, Op. 16 (1785)**

I. Grave; Allegro, ma non troppo

II. Andante cantabile

III. Rondo: Allegro, ma non troppo

- intermission -

**String Quartet in c-sharp minor, Op. 131 (1826)**

No. 1 Adagio ma non troppo e molto espressivo

No. 2 Allegro molto vivace

No. 3 Allegro moderato

No. 4 Andante ma non troppo e molto cantabile; Andante moderato e lusinghiero; Adagio; Allegretto; Adagio ma non troppo e semplice; Allegretto

No. 5 Presto

No. 6 Adagio quasi un poco andante

No. 7 Allegro

Jeff Thayer & Tereza Stanislav, violins

Chi-Yuan Chen, violas

Charles Curtis, cello

Reiko Uchida, piano

Tonight's concert spans Beethoven's career, from the ebullient early Piano Quartet, Op. 16, to the impactful concision of the Cello Sonata, Op. 102, No. 1, written amidst struggles with deafness, to the massive, densely interwoven String Quartet Op. 131, apex of his late style.

**Punchlines, throughlines**  
by Carolyn Chen

### **Sonata for Cello and Piano in C major, Op. 102, No. 1**

Composed in Bonn in 1815, the Sonatas for Cello and Piano, Op. 102 were dedicated to friend and patron Countess Maria von Erdödy. Composed seven years after his third cello sonata, they manifest Beethoven's transition toward the more experimental structures of his later style: Beethoven titled the Sonata in C major *Freie Sonate* ("Free Sonata"). Its compact form presents quixotic contrasts amid a dense set of internal connections.

Contemporary critics of the *Allgemeine musikalische Zeitung* found the cello sonatas perplexing:

*They elicit the most unexpected and unusual reactions, not only by their form but by the use of the piano as well... We have never been able to warm up to the two sonatas; but these compositions are perhaps a necessary link in the chain of Beethoven's works in order to lead us there where the steady hand of the maestro wanted to lead us.*

Op. 102 No. 1 consists of two movements, each leading with a slower introduction and ending with an Allegro vivace. The first movement, *Andante teneramente*, begins with a gentle cello solo marked *dolce cantabile*. Its motivic material consists of consonant scalar fragments, drifting from an ornamental turn to a lift to a repeated upper note that returns throughout the sonata. The ease and sweetness disguise disorientation. The piano's answer to the cello's opening statement echoes it in the bass, but in the treble turns it inside out. The piano inverts the theme's beginning over the cello's conclusion, starting with the cello line's ending fall and ending with the beginning right-side up. Everything is so pleasantly consonant that the beginningness or endingness of things and their order seem to shift without protest. The music might contentedly turn endless somersaults, smoothly floating from tonic to dominant, back and forth and over and again. On the other hand, transformation moves quickly, despite the slow tempo. The movement is as densely constructed as it is relaxing, the grandeur of *Waldstein*-like piano trill layers soon climbing into a grand flourish, yielding to the *Allegro vivace*, which brings immediate contrast: minor key, jumping octaves and driving dotted rhythms. Bristling *sforzandos*

and *forte-pianos* create metric tension in heavy second beats in a tempestuous landscape of sparkling figuration, running triplets and frequent dynamic shifts.

The second movement's *Adagio* has the quiet consistency of stopped time, or at least heavy molasses, beginning with a dialogue of recitative-like ornamental figures, slowly building into a dramatic crescendo. Like creeping floral wallpaper, the accompanimental piano figure climbs, twisting chromatically toward the harmonic unknown over a determined cello line culminating in lowest-range octaves, ending on open strings.

*Tempo d'Andante* briefly returns to the opening theme of the first movement for 7 bars before the *Allegro vivace* expansion of the ascending dominant-to-tonic scalar fragment of the opening motive, set to scampering staccato sixteenth notes alternating with hesitating triplets. Ever-changeable, the movement keeps no rhythmic texture for more than a few measures at a time, diving into the lowest strings of both cello and piano, flitting into the upper registers for thrilling *sforzando*-full finale-like activity, running to a full stop for pensively sustained cello fifths that coax the piano back into action with sudden rhetorical firings of the subject before a sweeter, quieter fugal return.

### **Piano Quartet in E-flat major, Op. 16**

Beethoven arranged the Quintet for Piano and Winds, Op. 16 for piano quartet the same year that he wrote it, 1796. Prince Joseph Johann zu Schwarzenberg, the dedicatee, supported musicians including Haydn and Salieri, both Beethoven's teachers. Influenced by Mozart, the quartet exhibits a youthful ebullience. Its opening movement, marked Grave, presents a solid unison fanfare trailing into graceful piano arpeggiation and trading gestures toward a triple meter Allegro, with bubbly arpeggiated figures, striding piano, buoyant runs, trills. The *Andante cantabile*, introduced by a solicitous piano, offers individual singing solos, while the *Rondo* accelerates through embellishment into a whirl of activity. The piano, regularly engulfed in flurries of virtuosic activity, is garnished with a cadenza, which was reportedly improvisationally supplemented when played by the composer in early performances.

### **String Quartet in C-sharp minor, Op. 131**

*[T]he grandeur of [Beethoven's late quartets] no words can express. They seem to me to stand...on the extreme boundary of all that has hitherto been attained by human art and imagination.*

- Robert Schumann

Beethoven's last works were string quartets: Op. 127, 130, 131, 132, 133 (the *Grosse Fugue*), and 135. Dedicated to Baron Joseph von Stutterheim, in thanks for taking Beethoven's nephew and heir Karl into the army after a failed suicide attempt, Op. 131 was composed in 1825-26, after the Ninth Symphony, despite ailing health and deafness. Its sketches took three times the pages of the finished work. Though it may not have been publicly performed in his lifetime, Beethoven alluded to it as his favorite of the late quartets. The work, his last experimental large-scale piece, is considered a culmination of formal integration and an exemplar of Beethoven's late style. Spanning six key areas, thematic variations, improvisatory moments, fugal counterpoint, and closely interrelated, continuous movements, it closes in C-sharp major, returning to the opening theme in the finale.

In contrast to the standard four-movement quartet model, Op.131 takes seven movements, the fourth of which contains its own set of seven variations. Furthermore, the movements of the approximately 40-minute work are performed *attacca* (fermatas or rests exist only between three of the movements), without breaking of attention. Formal precedents are usually cited as nonexistent, though a relation might be traced to the classical serenade or *divertimento*, light-hearted ensemble music originally played at banquets and other social functions, originating in dance suites or other chamber music genres. Mozart's *Divertimento* K.563 for String Trio (1788) contains an *Andante* set of variations accumulating from a simple theme, as does Schubert's *Octet* D. 803 (1824).

The first movement, *Adagio ma non troppo e molto espressivo*, is a fugue. Fugues form the finales of Beethoven's Cello Sonata No.5, *Hammerklavier* Piano Sonata, Piano Sonata Op. 110 (two fugues, the second in inversion), and Ninth Symphony. Beginning the work with a fugue, however, is noteworthy, and its affect departs from the triumphant quality of the finale fugues. The theme, steadfast in rhythm, begins with a slowing down, an ending that harmonically delineates a cadence in c-sharp minor – until a surprise *sforzando* dwelling on an A, the unreliable flat sixth (setting up a Neapolitan chord to return throughout the work), ending with a curious fall and rollover into what might be E major if not for its conflicted introduction. In its outline of the fourth from dominant to tonic, the theme might carry an echo of the ascending fourths of the Op. 110 subject, but this sustains itself in its half-step retracings, the perilous territory where ascending and descending lines of the melodic minor mode diverge, while eliding the neighbours that would smooth out the up and down trail each way. There is something meditatively inward, and knot-like, in its catching and adjusting. In the slowness, the regular quarter notes, straightforwardly diminishing to piano once the provoking tone has been hit, seem to belie harmonic conflict, but as voices enter, they take up mode and key shifts, at times in wrenching

chains of suspensions, contracting and expanding to the edges of the ensemble's register, ending on a C-sharp major chord that crescendos and diminuendos amidst its own sustain, finally trailing into C-sharp octave unison. Richard Wagner claimed that this movement revealed "the most melancholy sentiment expressed in music."

*Allegretto molto vivace*, the second movement in D major (the Neapolitan position just a step up from the C-sharp unison that closed the last movement), takes a gently swaying, folk-like 6/8 tune against a drone through compacted sonata form, picking up momentum with rearticulated triplets, and ending in rhythmic unison with a swinging set of cadences.

The third movement, *Allegro moderato – Adagio*, lasts a mere eleven measures. Rhetorical plunging staccatos and fragmented imitative gestures set up a recitative-like ornamental flourish and cadential coming together that introduces the fourth movement, *Andante ma non troppo e molto cantabile*.

This movement, in the key of A (tone of the fugal subject's *sforzando*), takes a simple binary-form theme through six variations and a coda, varying in rhythm, meter, tempo, register, and character – "as if," Wagner said, "the master, grown conscious of his art, were settling to work at his magic." Stately, quiet sustains are embroidered by a couple of gracious sixteenths, small curtsies expanding into larger gestures, odder harmonic territory, and diminution into more activity. At *Più mosso*, all is orderly again, a spaciously outlined beat, accompanying chains of eighth notes aggregating into more vigorous groups, syncopated metrical accents, and falling octaves passed through each member of the quartet. *Andante moderato e lusinghiero*, the third variation, is another beginning marked *piano* and *dolce*, starting over in imitative motion that recalls the fugue, this time moving up from the cello, the quartet tenderly piecing together a way of moving through awkward trills and accents on the last beat of the measure. *Adagio*, in a flowing 6/8, lightens to delicate pizzicati and undulating sixteenth-note scales, while the *Allegretto* in 2/4 thickens the texture with syncopated double-stops, falling instead of rising.

*Adagio ma non troppo e semplice* begins with *sotto voce*, mono-rhythmic triple-meter sustains, setting up rhetorical cello interjections – a small ornamental trill on the low string and upward leap – yielding to a high singing violin melody, then returning in passive-aggressive dynamics, *forte* interlopers amid the sea of *pianissimo*, passed through the other instruments. The brief coda, *Allegretto*, returns to a dance-like duple meter, before falling out of time into a cantabile ornamental violin flourish and cadential gestures fragmented by pauses.

The fifth movement, *Presto*, brims with humor. Introduced by low brusque cello and pregnant pause, everyone enters in small, staccato, incessant motions, bug-like. Interrupting itself and running out of steam, it restarts with sudden shifts in dynamic, mode, and timbre, finally cadencing in E, then abruptly repeating the gesture in G-sharp—a punchline that sets up the sixth movement in g-sharp minor, the chorale-like *Adagio quasi un poco andante*, which returns to the slow, anchored, serious energy of first movement and closes in harmonic irresolution.

*Allegro*, the last movement, thunders forth in booming *fortissimo* unisons, the first instance of this dynamic since the second movement, allowed plenty of space for echo. The motive, a rising triad that falls back upon itself, expanded by half steps on either end, recalls the opening subject. Again in c-sharp minor, a driving syncopated rhythm alternates with a plaintive falling line, running through a full sonata form that resets the introspective opening material in a wild, savage fury, catching suddenly a few measures from the end, a *Poco Adagio* suspension, before returning to the impending rush, cadencing finally in C-sharp major.

## About the Performers

Described by the Strad Magazine as a musician whose “tonal distinction and essential musicality produced an auspicious impression”, Taiwanese-American violist **Che-Yen Chen** has established himself as a prominent recitalist, chamber, and orchestral musician. He is the first-prize winner of the 2003 William Primrose International Viola Competition, and the "President prize" of the 2003 Lionel Tertis Viola Competition. In 2011 Mr. Chen was invited to serve on the jury of the 13th Primrose International Viola Competition. Currently the principal violist of San Diego Symphony, Mr. Chen has appeared as guest principal violist with Los Angeles Philharmonic, San Francisco Symphony, and Cincinnati Symphony Orchestra. A founding member of the Formosa Quartet, the First prize and the Amadeus prize winner of the 10th London International String Quartet Competition, Mr. Chen is an advocate of chamber music. He is also currently a member of San Diego based Myriad Trio, Camera Lucida, a former member of Lincoln Center Chamber Music Society Two, and has toured with Musicians from Marlboro after three consecutive summers at the Marlboro Music Festival. Other chamber festival appearances include the Kingston Chamber Music Festival, Ravinia, Mainz Mozart, Chamber Music International, La Jolla Summerfest, Seattle Chamber Music Society and Taiwan Connection amongst others. As an educator, Mr. Chen has taught and performed in programs such as National Youth Orchestra Canada, Interlochen, Mimir Festival, and has given master-classes at the Taiwan National Arts University, University of Missouri Kansas City, University of Southern California, UC Santa Barbara and The Juilliard School. He has previously served on faculty for Indiana University South Bend, UC San Diego, San Diego State University, and McGill University. Specializing in string quartet genre, Mr. Chen has taught young esteemed string quartets who have participated in the London International String Quartet Competition and others who have won the Banff International String Quartet Competition. Mr. Chen's students have also won national orchestral auditions. Currently Mr. Chen teaches at Cal State University, Fullerton. A young four-time winner of the National Viola Competition in Taiwan, Mr. Chen began his viola studies at the age of six with Ben Lin. He continued his studies in the U.S. at The Curtis Institute of Music and The Juilliard School under the guidance of Michael Tree, Joseph de Pasquale, Karen Tuttle and Paul Neubauer.

Cellist **Charles Curtis** has been Professor for Contemporary Music Performance at UCSD since Fall 2000. Previously he was Principal Cello of the Symphony Orchestra of the North German Radio in Hamburg, a faculty member at Princeton, the cellist of the Ridge String Quartet, and a sought-after chamber musician and soloist in the classical repertoire. He holds the Piatigorsky Prize of the New York Cello Society, and received

prizes in the Naumburg, Geneva, Cassado and Viña del Mar (Chile) international competitions. He has appeared as soloist with the San Francisco Symphony, the National Symphony, the Baltimore Symphony, the Symphony Orchestra of Berlin, the NDR Symphony, the Orchestre de la Suisse Romande, the Orquestra de la Maggio Musicale in Florence, the Janacek Philharmonic, as well as orchestras in Brazil and Chile. His chamber music associations have taken him to the Marlboro, Ravinia, Wolf Trap, La Jolla Summerfest and Victoria Festivals, among many others. Curtis has recorded and performed widely with soprano Kathleen Battle and harpsichordist Anthony Newman, as well as with jazz legends Herbie Hancock, Wayne Shorter and Brad Mehldau. He is internationally recognized as a leading performer of unique solo works created expressly for him by composers such as La Monte Young, Éliane Radigue, Alvin Lucier, Alison Knowles and Mieko Shiomi as well as rarely-heard compositions by Terry Jennings, Richard Maxfield, Cornelius Cardew, Christian Wolff, Morton Feldman and John Cage. Recent performances have taken him to the Angelica Festival in Bologna, the Guggenheim in New York, the MaerzMusik Festival in Berlin, Dundee Contemporary Arts, the Auditorium of the Musée du Louvre in Paris, the Kampnagel Fabrik in Hamburg, as well as Philadelphia, Austin, Ferrara, Chicago, the Konzerthaus Dortmund, Brooklyn's Issue Project Room and Harvard University. In the Bavarian village of Polling Curtis performs and teaches every summer at Kunst im Regenbogenstadl, a space devoted to the work of La Monte Young and Marian Zazeela. Last spring an in-depth interview with Curtis appeared on the online music journal Paris Transatlantic. Curtis is artistic director of San Diego's Camera Lucida chamber music ensemble and concert series.

Violinist **Tereza Stanislav** was appointed assistant concertmaster of the Los Angeles Chamber Orchestra in 2003 by music director Jeffrey Kahane. Dividing her time among orchestral, solo, chamber and recording projects, Tereza has been hailed for her "expressive beauty and wonderful intensity" (Robert Mann) and her "sure technique and musical intelligence" (Calgary Herald). An active performer, Tereza has appeared in venues including the Carnegie, Alice Tully, Wigmore and Merkin halls; the Library of Congress; the Kennedy Center; the Ravinia, Chautauqua, St. Barth's Music, Charlottesville Chamber Music and Bravo! Vail Valley Music festivals; the La Jolla Music Society SummerFest and the Banff Center in Canada and. She has performed in concert with artists including Jean-Yves Thibaudet, Gilbert Kalish, Jon Kimura Parker, Jian Wang and Colin Currie. In 2004, Tereza released a CD in collaboration with pianist Hung-Kuan Chen. Tereza has joined the Miró Quartet on several extensive tours in 2009 and 2011

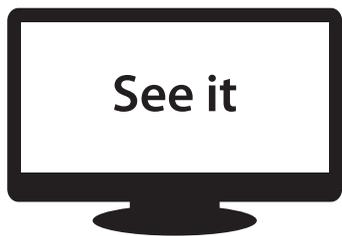
that have taken them to the Santa Fe Chamber Music Festival, the Kennedy Center, the Chamber Music Northwest and Maverick Concerts series, Sprague Concert Hall at Yale University, as well as many others. In 2010, Tereza served as concertmaster of the LA Opera production of *The Marriage of Figaro*, conducted by Plácido Domingo. In 2009, Tereza was invited to be chamber music collaborator for Sonata Programs and a member of the jury for the 6th Esther Honens International Piano Competition. As a founding member of the Grammy-nominated Enso String Quartet, Tereza was awarded second prize at the 2004 Banff International String Quartet Competition and led the quartet to win the special prize, awarded for best performance of the *Pièce de Concert* commissioned for the competition. The quartet was a winner of the 2003 Concert Artists Guild, Chamber Music Yellow Springs and Fischhoff competitions. The *Strad* cited the quartet for a "...totally committed, imaginative interpretation that emphasized contrasts of mood, dynamics and articulation." An advocate for new music, Tereza has worked with composers including Steve Reich, Joan Tower, Toshio Hosokawa, Gunther Schuller and Louis Andriessen. World premieres include Gunther Schuller's *Horn Quintet* (2009) with Julie Landsman, Louis Andriessen's *The City of Dis* (2007) as concertmaster of LACO, James Matheson's *Violin Sonata* (2007), Bruce Adolph's *Oceanophony* (2003), Gernot Wolfgang's *Rolling Hills and Jagged Ridges* (2009) and the West Coast premieres of Steve Reich's *Daniel Variations* and Gernot Wolfgang's *Jazz and Cocktails*. She is featured on a new recording of the *Wolfgang* on Albany Records and the *Reich* on Nonesuch label. Tereza holds a Bachelor of Music from Indiana University, where she studied with Miriam Fried, and a Master of Music from The Juilliard School, where her teachers were Robert Mann and Felix Galimir. As concertmaster of the Festival Lyrique d'Aix-en-Provence in 1999, she received intensive orchestral and chamber music coaching from the late Isaac Stern. Tereza also completed quartet residencies at the Britten-Pears School in Aldeburgh, England, at Northern Illinois University under the tutelage of the Vermeer Quartet and at Rice University.

Violinist **Jeff Thayer** is Concertmaster of the San Diego Symphony as well as Concertmaster and guest artist of the Music Academy of the West (Santa Barbara). Previous positions include assistant concertmaster of the Atlanta Symphony Orchestra, associate concertmaster of the North Carolina Symphony, and concertmaster of the Canton (OH) Symphony Orchestra. He is a graduate of the Cleveland Institute of Music, the Eastman School of Music, and the Juilliard School's Pre-College Division. His teachers include

William Preucil, Donald Weilerstein, Zvi Zeitlin, and Dorothy DeLay. A native of Williamsport, Pennsylvania, Mr. Thayer began violin lessons with his mother at the age of three. At fourteen, he went to study with Jose Antonio Campos at the Conservatorio Superior in Cordoba, Spain. He has appeared as soloist with the Atlanta Symphony Orchestra, the San Diego Symphony, the Jupiter Symphony, the North Carolina Symphony, the Canton Symphony Orchestra, the Pierre Monteux School Festival Orchestra, the Spartanburg Philharmonic, the Cleveland Institute of Music Symphony Orchestra, The Music Academy of the West Festival Orchestra, the Williamsport Symphony Orchestra, the Nittany Valley Symphony Orchestra, and the Conservatory Orchestra of Cordoba, among others. He attended Keshet Eilon (Israel), Ernen Musikdorf (Switzerland), Music Academy of the West, Aspen, New York String Orchestra Seminar, the Quartet Program, and as the 1992 Pennsylvania Governor Scholar, Interlochen Arts Camp. Other festivals include La Jolla Summerfest, the Mainly Mozart Festival (San Diego), Festival der Zukunft, and the Tibor Varga Festival (Switzerland). Through a generous loan from Irwin and Joan Jacobs, Mr. Thayer plays on the 1708 "Sir Bagshawe" Stradivarius.

Pianist **Reiko Uchida**, First Prize winner of the Joanna Hodges Piano Competition and Zinetti International Competition, has appeared as soloist with the Los Angeles Philharmonic, the Santa Fe Symphony, the Greenwich Symphony, the Princeton Orchestra, among others. She made her New York solo debut in 2001 at Carnegie's Weill Hall under the auspices of the Abby Whiteside Foundation. She has performed solo and chamber music concerts throughout the world, including the United States, Japan, France, Italy, Germany, Russia, Finland, Bulgaria, and the Czech Republic, in venues including Avery Fisher Hall, Alice Tully Hall, the 92nd Street Y, the Metropolitan Museum of Art in New York City, the Kennedy Center as well as the White House in Washington D.C., and Suntory Hall in Tokyo. Her festival appearances include Spoleto, Schleswig-Holstein, Tanglewood, Santa Fe, and Marlboro. As a chamber musician, she was one of the first pianists selected for Chamber Music Society Two, the Chamber Music Society of Lincoln Center's program for outstanding emerging artists. She has been the recital partner for Jennifer Koh, Thomas Meglitoranza, Jaime Laredo, and Sharon Robinson, with whom she performed the complete works of Beethoven for cello and piano. Her recording with Jennifer Koh, "String Poetic", was nominated for a Grammy Award. She has also collaborated with the Borromeo and Tokyo String Quartets. She is a member of the Laurel Trio and a member of the Moebius Ensemble, a group specializing in contemporary music and in residence at Columbia University. Reiko began studying the

piano at the age of four with Dorothy Hwang at the R.D. Colburn School and made her orchestral debut with the Los Angeles Repertoire Orchestra at the age of nine. As a youngster, she performed on Johnny Carson's Tonight Show. She holds an Artist Diploma from the Juilliard School, a Bachelor's degree from Curtis Institute of Music, where she studied with Claude Frank and Leon Fleisher, and a Master's degree from the Mannes College of Music, where her principal teacher was Edward Aldwell.



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